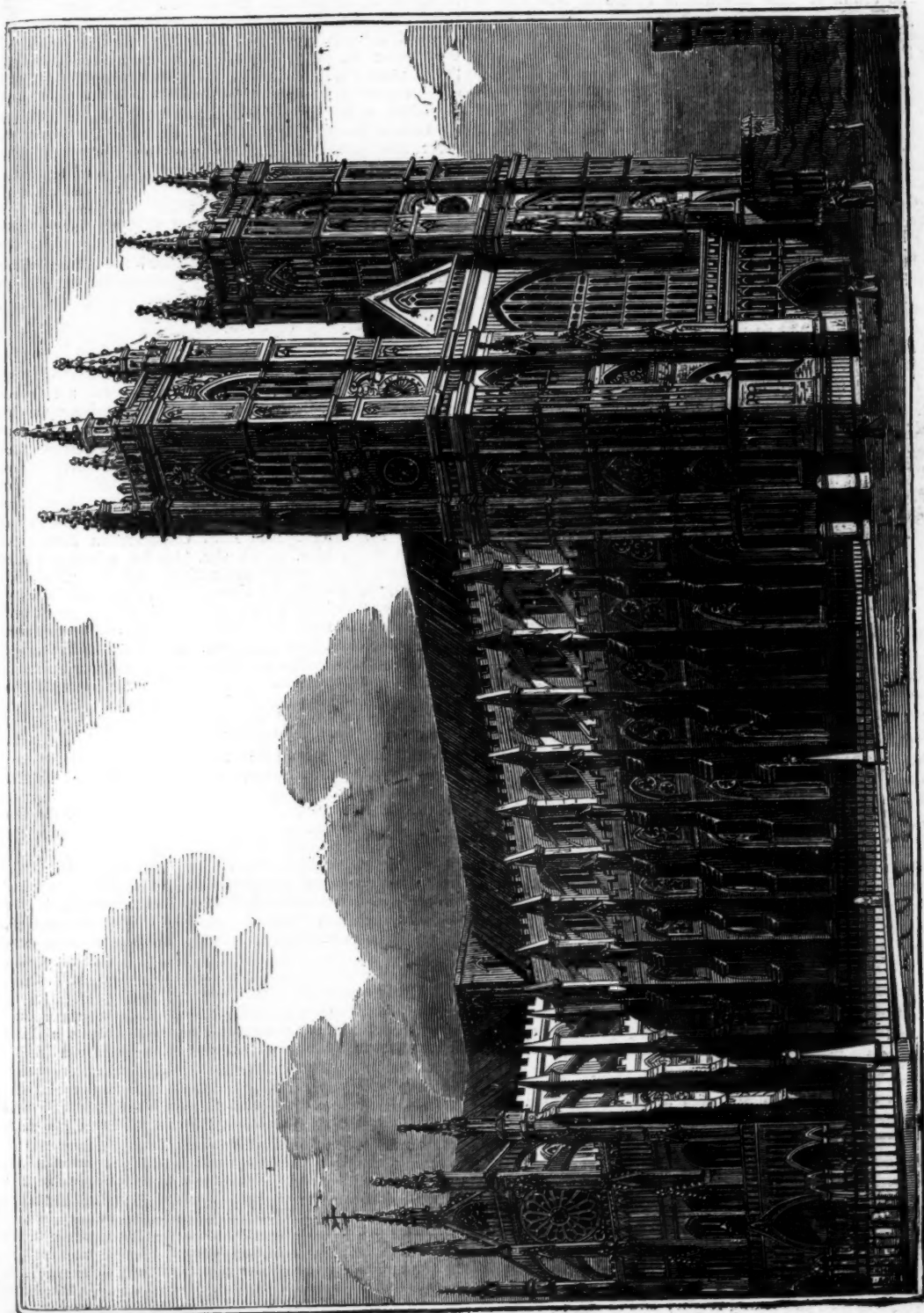


and
d as
and
t by
abo,
not-
the
on
n a
the
pon
on
de-
om
t is
or
ant
the
he
as
om
id
ile
ed
as
ne
r.
n-
n-
r-
i-
e
y-
e
r
e
e
t

MAY, 1834.

{ PRICE
{ ONE PENNY.

UNDER THE DIRECTION OF THE COMMITTEE OF GENERAL LITERATURE AND EDUCATION,
APPOINTED BY THE SOCIETY FOR PROMOTING CHRISTIAN KNOWLEDGE.



NORTH-WEST VIEW OF WESTMINSTER ABBEY.

SOME ACCOUNT OF WESTMINSTER ABBEY.

HISTORY OF THE ABBEY.

To none of our national monuments belongs a higher degree of interest and veneration than to Westminster Abbey. Wonderful for the splendour of its architectural beauties, it makes a far stronger appeal to our feelings, as the mausoleum of many of England's noblest sons, and as the sacred repository of those memorials of former ages, on which the mind rests with the deepest and most lasting delight.

The origin of this magnificent edifice is traced to a very remote period. According to several learned antiquaries, and the general voice of tradition, it was founded by Sebert, king of the East Saxons: but this opinion has been controverted, and the middle of the eighth century is assigned as the more probable date of its origin. Under the celebrated Dunstan, however, the originally humble monastery, whenever founded, rose into importance, and received from the crown many and valuable grants, both of money and land. Edward the Confessor afforded it a still more splendid patronage; which he was induced to exercise at the instigation of the Roman Pontiff, and in order to free himself from the perilous vow he had taken to perform a pilgrimage to Jerusalem. But the monkish historians, add, that he was induced to fix on the Abbey as the object of his bounty, at the express command of Saint Peter, who, it is said, appeared to him in person, and declaring that he had anciently consecrated it by miracles, directed it to be now so richly adorned and endowed, that its appellation might properly be the House of God, and the Gate of Heaven.

It was in the reign of Edward that ecclesiastical architecture in this country made its first great advance towards improvement. The churches of this period are described as built sometimes in the form of a cross, at others in that of a circle; and as having a high altar, so constructed, as to represent the four quarters of the world, and fitted with an aperture, afterwards carefully closed up, through which were deposited the relics of some famous martyr or confessor. On this altar was placed the *Pir*, or box containing the Host; and projecting over it was a rich canopy of carved work, which jutted out from the screen behind, and usually exhibited the best efforts of cotemporary art. At the entrance of the chancel, or stretching across the nave, were galleries called woodlofts, which were set apart for the use of the minstrels, and displayed in their construction a profusion of paintings, gilded ornaments, and images. The choir was furnished with sparkling chandeliers, and candelabra in the shape of trees: while on the occasion of any solemn festival, the walls were decorated with beautifully embroidered tapestry, and whatever else could add to the magnificence and effect of the ceremony. As the wealth thus gathered together in these highly-adorned buildings was often immense, it was deemed necessary to appoint persons to keep watch against the attempts of violence and dishonesty, which even in those days of devotion did not always fear to commit the crime of sacrilege. The men appointed to this office were called searchers, and were allowed an apartment in the church, and meat and drink, which they received in a chamber named the wooden-room, whither they retired for their evening meal, after the tolling of the great bell, and just before they commenced the search for the night. Already, also, had the practice become common of adding several little chapels to the main building, which, though dedicated to different saints, had all of them the general name of Lady Chapels. They were not without their use. If any one found himself too late for the service of the day, they were open to him, and he might there join in the general devotions, without having ventured to disturb the decorum of the congregation. There also the sick might take their part in the service without fatigue; and the stranger who arrived from afar, and wished not to appear before his brethren in the worn and dusty garment of the traveller.

Edward nobly fulfilled the conditions of the compromise, by which he escaped the danger of leaving his kingdom, to take a long journey into the remote countries of the East. A tenth part of his wealth was employed in the building of the new edifice, and its grandeur and extent are described as proportionable to the sum expended in its erection. It continued to increase in magnificence through several succeeding reigns; and in 1162, the Abbot

Laurentius assumed the mitre, the special sign of power and rank granted to the heads of the large and wealthy monasteries, which were so rapidly multiplied in all parts of Christendom. Henry the Third, in 1220, laid the foundations of extensive additions to the church; and soon after it was decided, that the monastery was not to be regarded as under Episcopal jurisdiction. The repair, or rather the rebuilding of the edifice, was carried on for several years, and Henry continued to make new grants in favour of the monks, till the citizens of London, finding their own privileges invaded thereby, began formally to resist his designs. But in October, 1269, the new buildings were opened for public worship, and the remains of Edward the Confessor were removed with the most splendid ceremonies from the side of the choir where they had been deposited, to the magnificent shrine prepared for them at the back of the high altar.

At this period, the Abbey was regarded as a safe sanctuary from the violence of the powerful, and to injure any one who had fled to its altars for security, was to bring upon the offender's head the heaviest anathemas of the church, and the worst punishment that the law could inflict. It was hither that the unfortunate queen of Edward the Fourth fled, when Richard the Third, then Duke of Gloucester, was making preparations for seizing on the crown of his youthful nephew. The agonized mother entered the sanctuary with her five daughters, and the young Duke of York; her other son, the king, being already in the hands of Richard and his party. In the course of the night she was visited by the Archbishop of York and the Chancellor; but her fears were not to be calmed by the false hopes of safety which they vainly endeavoured to create. "The queen," says Sir Thomas More, in his history of these events, "sat low on the rushes, all desolate and dismayed, whom the Archbishop comforted in the best manner he could, showing her that he trusted the matter was nothing so sore as she took it for, and that he was in good hope, and out of fear, by a message sent him by the Lord Chamberlain Hastings. 'Ah woe worth him,' quoth she, 'for he is one of them that laboureth to destroy me and my blood.' 'Madam,' quoth he, 'be ye of good cheer, for I assure you, if they crown any other king than your son, whom they now have with them, we shall on the morrow crown his brother, whom you have here with you. And here is the great seal, which, in likewise as that noble prince your husband delivered it unto me, so here I deliver it unto you, to the use and behoof of your son.' And therewith he betook her the great seal, and departed home again, yet in the dawning of the day: by which time, he might in his chamber window see all the Thames full of boats, of the Duke of Gloucester's servants, watching that no man should go to sanctuary."

The profound reverence which was entertained for the Abbey as a sanctuary, is strikingly shown by what Sir Thomas More records of the debates which took place respecting the removal of the young Duke of York. "It would be a thing that would turn to the great grudge of all men," said the dignified ecclesiastics present in the Council Chamber, "and to the high displeasure of God, if the privilege of that holy place should now be broken, which had so many years been kept; which both kings and popes had granted, so many had confirmed, and which holy ground was, more than five hundred years ago, so specially hallowed and dedicated to God, that from that time hitherto, was there never so undevout a king that durst that sacred place violate, or so holy a bishop that durst it presume to consecrate. And therefore, quoth the archbishop, God forbid, that any man should, for any thing earthly, enterprise to break the immunity and liberty of the sacred sanctuary, that hath been the safeguard of so many a good man's life."

In the month of January, 1502, Henry the Seventh laid the first stone of the superb chapel, called after his name; and the Abbey received from the same monarch grants of numerous estates in different parts of the country, which increased its wealth in proportion to the increase of its magnificence. But a very important change was on the point of taking place in the state and constitution of this superb monastic establishment. Henry the Eighth, after having shaken off the last remnant of Papal domination

came to the resolution of dissolving the numerous convents, and other religious institutions of that kind which existed in all parts of the kingdom, and were the great fortresses of Roman superstition. On the 16th of January, 1539, this determination was carried into effect with respect to Westminster Abbey, and the Abbot, William Boston, with twenty-four of the monks, signed an instrument, by which they formally resigned it, with all its rights, revenues, and possessions, into the hands of the monarch. It had then existed for more than nine hundred years, and in a state of greater independence than most other religious establishments. Its revenues, which, at the time of its dissolution, amounted to near four thousand pounds per annum, had been the gift of the most pious and renowned men of the kingdom; and many of the most ardent advocates for Protestant reform were, doubtlessly, little inclined to see so noble a sanctuary stripped of its rightful possessions by the rude hand of power. King Henry felt that this must be the case; and the Abbey of Westminster was converted into an Episcopal See, governed by a bishop, a dean, and twelve prebendaries. The new diocese thus formed, consisted of the whole county of Middlesex, with the exception of the parish of Fulham. The Abbey church was called a cathedral, and the abbot's house became a palace for the bishop. But this arrangement was of brief duration.

In March, 1550, the See was dissolved by order of the crown, and the diocese again became part of that of London. The Abbey, however, was allowed to retain the rank of a cathedral, and the dean and chapter were left in peaceable possession of the privileges and revenues which belonged to them as a body independent of the dissolved diocese.

Queen Mary restored it to its ancient condition, and the Abbot of Westminster sat in the first Parliament of Elizabeth; but that princess once more dissolved the monastery, and established the church under a rule similar to that instituted by Henry the Eighth. Soon after this an attempt was made to deprive it of the privileges which it possessed as a sanctuary; the attempt, however, did not succeed, and it continued for some time longer to retain this last vestige of its original grandeur.

In the year 1620, when Dr. Williams was promoted to the Deanery, the church is said to have been in such a state of decay, 'that all that passed by, and loved the honour of God's house, shook their heads at the stones that dropped down from the pinnacles.' Bishop Hacket, who thus speaks of the dilapidated condition of the structure, further adds, in the figurative language of his age and profession;—"Therefore, that the ruins of it might be no more a reproach, this godly Jehoiada took care for the temple of the Lord to repair it, to set it in state, and to strengthen it. He began at the south-east part, which looked the more deformed with decay, because it was coupled with a later building, the chapel of King Henry the Seventh, which was light and fresh. The north-west part, also, which looks to the great sanctuary, was far gone in dilapidations; the great buttresses, which were almost crumbled to dust with the injuries of the weather, he re-edified with durable materials, and beautified with elegant statues, so that £4500 were expended in a trice upon the workmanship. All this was at his own cost; neither would he unpatronize his name to the credit of that work which should be raised up by other men's liberality."

By the munificence of this venerable patron, the Abbey was not only repaired, but was provided with every thing necessary to give efficacy to the services performed under its roof. "That God might be praised with a cheerful noise in this sanctuary, he procured," says Bishop Hacket, "the sweetest music, both for the organ and for the voices of all parts that ever was heard in an English quire. In those days, that Abbey and Jerusalem Chamber, where he gave entertainment to his friends, were the votaries of the choicest singers that the land had bred. The greatest masters of that delightful faculty frequented him above all others, and were never nice to serve him; and some of the most famous yet living will confess, he was never nice to reward them: a lover could not court his mistress with more prodigal effusion of gifts." A still more valuable mark of the Dean's liberality was shown in the formation of a library, which, says his biographer, "he modelled into decent shape, furnished it with desks and chairs, accoutred it with all utensils, and stored it with a vast number of learned volumes." He also added to the number of scholars in the school, which owed its foundation to Queen Elizabeth, and ordered that his should wear violet-coloured gowns, to distinguish them from the rest.

On the triumph gained by the Puritans over the unfortunate Charles the First, the usual services of the Church were discontinued, and seven preachers were appointed, who were allowed a certain stipend out of the revenues of the Abbey, and the houses of the Prebends for their residence. But, at the Restoration, means were immediately taken to put the establishment on its original footing, and it has since suffered no reverses of fortune from political causes.

At the beginning of the eighteenth century, a grant for its repair was made by the House of Commons, and Sir Christopher Wren received the charge of conducting the meditated improvements. They were extensive and important; but, in 1803, the whole structure was endangered by the breaking out of a fire, which originating in the roof of the lantern, through the carelessness of the plumbers who were repairing the leads, threatened every instant to seize upon the timbers which form the four great roofs of the building; but the conflagration was happily got under before so fatal an injury could take place. The Dean and Chapter immediately supplied the sum (£3500) necessary for the complete restoration of the edifice to its former beauty. Soon after the repairs of the main body of the building were completed, Parliament made a grant for the repair of Henry the Seventh's Chapel; and to the skill and laborious attention employed in these works, England may ascribe the still existing splendour of this ancient and magnificent structure.

DESCRIPTION OF THE ABBEY.

A LATIN CROSS, the favourite form in early times, marks the general outline of this wonderful structure; but the Cloisters, and numerous Chapels added to the main building, take greatly from the original simplicity of the plan. The west front is formed of the entrance-porch, stretching far inward, and vaulted, and two square towers, 225 feet high. Shields, and other sculptural ornaments, a magnificent central window, and the windows of the towers, throw an air of splendour over this front; but architects discover in it faults which can be defended by no rule of their art; and Sir Christopher Wren, to whom the charge of conducting its repair was intrusted by the Government, is accused of having greatly erred, by attempting to blend with the Gothic the dissimilar style of Grecian architecture.

The north side of the church presents a long line of turretted buttresses, noble pointed arched windows, ornamented with all the minute elegance of early art, and some statues, which are said to be those of the venerable Abbot Islip, of James the First, Edward the Confessor, and Henry the Third. Of the north transept, the historians of the Abbey speak with sentiments of the highest interest. It was, according to general opinion, for several hundred years, the chief entrance, and beneath its solemn shadows, therefore, passed the most magnificent displays of ecclesiastical pomp. An anonymous writer, whose work appeared about 120 years back, thus describes the appearance of the front elevation of this transept in his time.

"On the north side," says he, "this noble and lofty fabric is much deformed and defaced, partly by the many close adjacent buildings, but much more by the north winds, which, driving the corroding and piercing smoke of the sea-coals from the city that way, have so impaired and changed her former beauties, that the remnants thereof are scarce sufficient to convince you of her excellency in former ages; were it not that that admirable Portico, which is on this side, did give you some undeniable idea of her ancient greatness. This portico has a most noble door, or portal, which leads you into the cross of the church, with two lesser porches on each side, one of which serves for the convenience of entering therein. Its remnants, or ruins, sufficiently speak what a curious piece this portico has been in former times; for here were the statues of the twelve apostles at full length, with a vast number of other saints and martyrs, intermixed with intaglios, devices, and abundance of fret-work, to add to the beauty thereof, but all much defaced and worn out by time, and the corroding vapours of the sea-coals; and it is, doubtless, owing to its excellency, that some, in former ages, have bestowed upon it the title of Solomon's Porch; judging that a piece of work, far surpassing any thing of that kind in those days, might very well challenge an uncommon name. The very remnants which are obvious to our sight, even to this day, may soon convince us of its ancient beauty and magnificence; for this portico still retains entire, below, two of

these admirable statues, besides three others quite defaced, and two more over the eastern part of the portico, and as many more over the western door, pretty entire, and all undeniable witnesses of their former excellency."

Many alterations have been made in the appearance of this part of the church since the above account was written; but the imposing effect of its four grand buttresses, curiously and richly ornamented; and of the great porch, stretching far inward, and displaying on each side the most exquisite specimens of sculptural ingenuity, still claims for it the admiration of all who have the good taste to examine its magnificent details. The western porch exhibits a similar variety of ornament; while the great Rose Window, as it is termed, of the third compartment, forms a feature of this side of the edifice equally striking and appropriate. Divided into several smaller circles, each possessing its proper decorations, this beautiful window presents a noble mass of brilliant colour, and delicate fret-work of stone, the painter and the sculptor having each endeavoured to fill it with the choicest specimens of his art.

We cannot follow the architect or the antiquary through their laboured descriptions of this wonderful building, so extensive, and so complicated in its plan. The south side, however, is worthy of particular attention: the original builders were obliged to employ all the resources of their art to overcome the difficulties occasioned by the nearness of the cloisters, and to secure a sufficient space between the abutments and the superstructure, while the walls were not left without a fitting support. Sir Christopher Wren accuses the architect of having attempted this object with little success; but his opinion is strongly controverted, and it is shown by those well qualified to decide on the subject, that, considering the nature of the site on which the work was to be performed, it could scarcely have been executed in a more skilful manner.

On entering the building by the western porch, the spectator is immediately struck with the surpassing beauty of the long-drawn aisles, extending before him in solemn repose, and presenting a succession of noble columns, harmonious arches, and fretted vaults, that blend together with the ease and agreement, which make it appear that each necessarily springs from the other. The rich lights of the painted windows, and the majestic marble monuments, quickly divide his attention with the architectural graces of the edifice; and when he enters the nave, he finds himself filled with new wonder and delight, at the continued richness of every portion of the scene around him. Not less magnificent is the north transept, which, with the western and eastern aisles, affords an almost unbroken mass of curious sculpture and noble monumental marbles. In the south transept, known by the appellation of the Poet's Corner, we meet with one of the most inspiring spectacles that an English eye can behold. It is here that the choicest genius of the land has received from admiring ages the acknowledgment of its worth. Here it is that Milton, Dryden, Shakspeare, Thomson, and others but little inferior to them, seem to be still looking upon the world, which they delighted and improved by their song; and he would scarcely deserve to share in the good diffused by the elevated strains of these mighty men, who could stand in the midst of this chamber of soul-breathing imagery, without a deep and generous emotion of thankfulness that such men have been given to his country.

The CHAPEL of St. BLAIZE is interesting from its having been, as is supposed, the treasury of the Abbey, and as exhibiting all those singular marks of strength and security which seem to confirm the tradition respecting its early employment. But in the CHORCH the spectator again finds himself irresistibly held captive by the graceful delicacies of architectural and sculptural art. A slight variation in style distinctly points out the two portions of this beautiful structure, built in the time of Henry the Third and his son Edward. "In the work of Edward's reign," says Mr. Brayley, the elegant historian of the Abbey, "the shafts which surround the larger columns, are not encircled by rows of fillets, like those of Henry's reign, but every alternate one has had a metal cap introduced instead, at the same height as the fillets; the moulding, also, both of the greater and lesser arches are different, and other minute variations may be traced in divers places. Henry's building includes the whole eastern part of the church to the first column west from the transept; from thence Edward extended it to the second column of the nave." The stalls, of which there are thirty-two, besides those for the dean and sub-dean, which are covered with purple cloth, are

formed of oak, and are surmounted with canopies, pinnacles, and other ornaments. The sides of the choir are lined throughout with oak, and the general arrangement of the stalls and the seats for the Westminster scholars, of the pulpit, and their several ornaments, is excellently adapted to give full effect to the building. One of the chief objects of curiosity in this part of the edifice, is a most beautiful piece of Mosaic pavement, the gift of Abbot Ware, who brought it from the continent in the reign of Henry the Third. The pavement of the choir itself is composed of black and white marble, and was laid at the expense of the celebrated Dr. Busby. The modern marble altar-piece, which was designed for the chapel at Whitehall, was taken down at the coronation of George the Fourth, and the original altar-piece restored, as nearly as possible to its ancient design. The Screen which separates the choir from the nave is very beautiful*.

EDWARD THE CONFESSOR'S CHAPEL.

DIRECTLY behind the choir is the chapel of St. Edward the Confessor, containing the tomb of that monarch, and other royal personages. The screen which ornaments this structure, though sadly dilapidated, is regarded as one of the most interesting remains of ancient art, and is decorated with a frieze, representing, in elaborate sculpture, the traditionary events of the Confessor's life. It is divided into fourteen compartments; and some of the representations are so remarkable, that the curious in historical traditions will be amply repaid by tracing the events they display. The first three are merely historical, the fourth represents King Edward alarmed by the appearance of the devil dancing upon the money collected for the payment of Dane-gelt; in the next, we have Edward the Confessor's generous admonition to the thief who was purloining his treasure. This subject is thus described by the laborious Mr. Brayley, from Ailred's account of the life and morals of King Edward.

"Whilst Edward was one day lying musing on his bed, a youthful domestic entered his chamber, and thinking the monarch had been asleep, he went up to a coffer, (which Hugoline, the king's chamberlain, had negligently left open,) and taking out a great quantity of money, deposited it in his bosom, and quitted the apartment. Having placed the stolen treasure in security, he returned a second time, and did the like; and not being yet contented with his booty, he came a third time, and was again kneeling at the chest, when the king, who knew his chamberlain to be at hand, but wished the thief to make his escape, exclaimed, 'You are too covetous, youth; take what you have and fly; for if Hugoline come, he will not leave you a single doit.' The pilferer immediately fled without being pursued. Shortly afterwards Hugoline came back, and perceiving how considerable a sum had been stolen through his negligence, he turned pale and trembled, sighing vehemently at the same time. The king hearing him, rose from his bed, and affecting to be ignorant of what had happened, inquired the cause of his perturbation; which Hugoline relating, 'Be at peace,' replied Edward, 'perhaps he that has taken it has more need of it than ourselves: let him have it, what remains is sufficient for us.' In the sculpture, the king appears reclining in his bed, and the thief kneeling at the money chest."

The tomb of the monarch occupies the centre of the chapel, and the translation of his remains to this superb shrine, was, for near three hundred years, commemorated by the church as a grand festival. Offerings of the richest kind, gold and jewels, were presented at the altar; and the shrine itself, constructed of the most precious materials, is said to have presented, before it was despoiled at the Reformation, a specimen of the most sumptuous art. The coffin which contains the ashes of the saint was, by order of James the Second, enclosed within another, made of planks two inches thick, and bound together with iron; and this coffin may be seen from the parapet of Henry the Fifth's Chapel.

Surrounding this magnificent mausoleum of the Confessor are the tombs of Edward the First, Henry the Third, Queen Eleanor, Henry the Fifth, Queen Philippa, Edward the Third, Richard the Second, and Queen Anne, his consort. Each of these shrines presents some proof of the luxurious taste which prevailed in the periods when they were raised, and of the pious reverence with which the remains of the great and good were regarded by their followers; but on none does the eye rest with more pleasure

* See *Saturday Magazine*, Vol. IV., p. 97.

than on that dedicated to Queen Eleanor, consort of the adventurous Edward the First. In all the dangers of that monarch's long and valorous career, she was ever at his side; and tradition reports, that when in the Holy Land he lay almost in the agonies of death, she saved him by sucking away the poison which had been infused by the dagger of the Saracen.

The chapel containing the remains of Henry the Fifth, occupies the whole of the east end of the Confessor's, and is supposed to have been erected early in the reign of Henry the Sixth. Several relics of the monarch's warlike achievements are preserved in this shrine and the very helmet which, it is conjectured, he wore in his boldest encounters with the enemies of England. On the south side of the chapel stands the tomb of Queen Philippa, wife of Edward the Third. It is constructed of black marble, surmounted by a rich alabaster canopy, which overhangs a figure of the queen, sculptured out of the same material. To the west of this stands the tomb of Edward the Third himself, formed of grey Petworth marble, but now much decayed; and to the west of this is that of Richard the Second and his Queen, Anne of Bohemia, which is also constructed of Petworth marble, and as is the case with similar parts of Edward's monument, the figures and the canopy are of metal. The grave of the unfortunate Thomas of Woodstock, who was put to death by the angry favourite of Richard, is near this tomb; and at the northernmost door of the screen is that of John de Waltham, who enjoyed, with the Bishopric of Salisbury, the great political offices of Master of the Rolls and Lord High Treasurer.

Besides the monuments this chapel contains some other objects of curiosity. The principal of these is the ancient chair used at the coronation of the kings from the time of Edward the First, and which contains within its seat the *Prophetic or Fatal Stone**, so called from the belief of the Scots, to whom it originally belonged, that whenever it was lost, the power of the nation would decline. In the year 1296 was fought that dreadful battle between Edward the First and John Baliol, which decided the fate of the latter, and this celebrated stone was then removed, with the regal jewels, to London, where it has ever since remained. The painted windows are also highly worthy of attention, both on account of their great age, and their curiosity as works of art. The glass of which they are made is said to be not less than the eighth of an inch thick, while the figures, which are near seven feet high, are formed out of an innumerable variety of small pieces, cut so as to compose, with proper shades of colour, the form and drapery of the characters described. In the legend of Edward the Confessor and the Pilgrim, the deep and brilliant colours of the glass, the beautiful arrangement of the drapery, and the noble expression given to the countenances of the figures, well deserve the admiration with which they are viewed.

HENRY THE SEVENTH'S CHAPEL

HAS been called "The Wonder of the World;" and it may be fairly said, that never did the genius of art, combined with the power and resources of wealth, produce a nobler specimen of architectural skill. It was commenced in 1502, the first stone having been laid in the presence of this monarch, and was completed in about ten years. Sir Reginald Bray is said to have been the chief author of the design after which the edifice was erected; but it is also reported that he shared the labour with Alcocke, Bishop of Ely, who, like himself, was celebrated for his love of, and exquisite skill in, architecture. King Henry lived to see the building nearly completed, and was buried in the sumptuous tomb which his own pride, as well as the piety of his successor, prepared for the reception of his remains. The splendour of the building, when its gates were first opened to crowds of devout worshippers, forms a favourite theme with the antiquary, whose imagination may well be moved at the pictures drawn of the altars covered with gold, of the cross of the same metal, the beauteous marble pillars, and the image of the Virgin bedight with sparkling jewels. Mr. Brayley has given a minute architectural description of this structure, in his general history of the Abbey, and from his very valuable work we borrow the following.

"There is no other edifice in the kingdom, the external ornaments of which have been spread over its surface with such exuberant luxuriance as those of Henry the Seventh's Chapel. It would seem, indeed, as though the architect

* Called, also, in days of vulgar superstition, *Jacob's Pillow*.

had intended to give to stone the character of embroidery, and enclose his walls within the meshes of lace-work. With the exception of the plinth, every part is covered by sculptural decorations; the buttress-towers are crested by ornamental domes, and enriched by niches and elegant tracery; the cross-springers are perforated into airy forms; and the very cornices and parapets are charged, even to profusion, with armorial cognizances and knotted foliage.

"This building consists of a nave, two side aisles, and five small chapels, including the east end. There is no entrance but from the interior of the Abbey Church, to which it is attached, except by a small door-way in the south-east staircase-tower, which opens into the south aisle, and would seem to have been principally intended for the convenience of workmen. The vaulting and roof are supported by fourteen octagonal buttress-towers, viz. six on each side, and two eastward; between which are thirteen lofty windows, those of the aisles being embowed, and those of the chapels projecting in three angles, the central angle forming an acute point.

"Immediately above the base, which rises to the height of eight or ten feet, according to the inequality of the ground, the exterior is surrounded by a double row of square panels, between mouldings and water-tables, crowned by a battlement. In each of the lower panels, on the middle of a quatrefoil, within a diagonal square, is either a portecullis chained, a rose, barbed and seeded, or a fleur-de-lis, boldly sculptured, and ranged in alternate order. All the upper panels are ornamented with radiated quatrefoils, enclosing plain shields, which are alternately of the common form, and of that used in tournaments in the fourteenth and fifteenth centuries. The bases of the buttress-towers are included in this description, and in both the upper and the lower division there are two panels, ornamented as above in every part. In the hollow of the contiguous battlement-cornice, or that over the shields, are a variety of small oblong-shaped *basso-relievos*, including oak and vine branches, conjoined leaves, dragons, lions, grotesque human heads, demi-angels, animals with two bodies uniting in one head, animal heads swallowing leaves, and demi-musicians playing the violin.

"The horizontal bands which go round the towers, are ranged in conformity with the transoms of the windows. The lowermost band is composed of quatrefoils, charged with portecullises, and having small fleurs-de-lis over them, and small ornamented circles, with foliage underneath. The next principal band is ornamented on each face with a large portecullis, a triplicated rose, or a fleur-de-lis, having at the sides small quatrefoils and foliage. All the head-bands are enriched with minute tracery, involving roses of different kinds, expanded flowers, leaves, &c.

"The closely-wrought panelling of the next division, is crowned by a boldly-projecting cornice, charged in an unique manner, with the badges and supporters of the royal founder, in complete relief, and deeply under-cut. Here round the towers, the portecullis, the rose, and the fleur-de-lis, are ranged in alternate succession, with the lion, the dragon, and the greyhound; which are represented as creeping across the cornice both upward and downward. In the panels of the surmounting parapet, is a continued range of portecullises placed within diagonal squares, and surmounted by handsome tracery. The buttress-towers extend to a considerable height above the parapet, and are each crowned by an octagonal dome, of a graceful contour; having crockets springing up every angle, and terminating in a richly-crested finial. An embattled cornice surrounds each dome, and at the angles are one or other of the animals just mentioned, in a descending attitude. Below these, in front of each side-tower, are three canopied niches with pedestals for statues; and on each pedestal is a label inscribed in black letters, with the name of some prophet, apostle, or saint: varied tracery adorns the soffits, and the canopies are gracefully formed; the drops are enriched with foliage. The six easternmost towers have each four niches, &c., similarly decorated.

"The flying-buttresses, or cross-springers, which extend over the side aisles and east-end, from the base of the turrets, are most ingeniously contrived, not only to resist the immense pressure of the vaulting and roof, but likewise to connect the parts of the building, and associate by their lightness and ornaments with the general mass. They are each pierced into circles, &c., including quatrefoils and other forms; and the lion, the dragon, and the greyhound, are sculptured in full relief, as creeping down the weatherings.

"The clerestory windows, which are large and very finely proportioned, occupy a considerable part of the space between the piers against which the cross-springers abut; the side walls being enriched with panelling. Each window is divided into three tiers, by embattled transoms; and further subdivided at the apex, by handsome tracery spreading from the mullions. Amidst the great number of rosettes, with which the cusps are adorned, scarcely any two can be found which are exactly alike. In the spandrels within radiated quatrefoils, are roses and port-cullises of a large size, and in the hollows of the surmounting cornice, are various sculptures of a longitudinal form, in bold relief, including demi-angels with foliage, oak branches with cups and acorns, and grotesque heads devouring foliage. From hence the walls are covered by rich panelling to the upper cornice; the frieze of which exhibits a continued range of elaborately-wrought foliage; composed of oak and vine-branches with clustered fruit. On the other members are studded, in full relief, the king's badges and supporters, as before; but here all the animals appear to be descending: in each division, the lion is placed in the middle, between either a rose and a port-cullis, or a fleur-de-lis and a port-cullis; the dragon and the greyhound are at the sides.

"The design for the present parapet, or embattlement, as it is improperly called, was furnished by Mr. J. Wyatt; yet there is strong reason to believe that it bears very little resemblance to the original battlement; which had been entirely destroyed long before the commencement of the late repairs. It consists, principally, of a row of diagonal squares; pierced into quatrefoils, and in the angles between them, half diagonals, pierced with trefoils. The whole is terminated by fourteen elevated pinnacles, the crockets and finials of which were partly designed from some remnants of the ancient ones found among the rubbish; but as they now stand, without any merlons between them, they are decidedly too high. On each angle below the springing of the crockets, is a lion, a dragon, and a greyhound, in alternate arrangement. At the west end, rising above the upper stair-case turrets, are ornamental domes, similar to those of the other towers; these were erected in conformity to the original ones, which being in a state of ruin, were taken down by the Abbey mason in July, 1803.

"The internal architecture of this superb structure, is not exceeded, nor perhaps paralleled by that of any building in Europe; and although, on a slight examination, it may appear that its ornamental character has diverged into overcharged exuberancy, yet, when the mind has had leisure to separate the masses, and to reflect on the consummate science displayed in the details and arrangement, the judgment recoils from its own inference, and willingly submits to be controlled by the more powerful emotions of unmixt admiration. How magical must have been the scene, when, 'in th' olden time,' the sun's rays, beaming through 'the oryent colours and imagery' of its painted windows, tinged the aerial perspective with all the gorgeous hues of the prism and the rainbow!

This edifice is entered from the Abbey by a flight of twelve steps, which leads through the porch to the brazen gates of the chapel itself. The porch, which is twenty-eight feet four inches in width, opens from the church, by one large and two smaller lateral arches of equal height: these rest on piers, which contribute also to the support of the chantry, chapel, and screen, belonging to the monument of King Henry the Fifth. An elegant arch, or rather vault, of stone, about seventeen feet in its span, forms an embowed roof to the porch, the entire soffit of which is beautifully wrought into panelling; including radiated quatrefoils and other figures, ornamented with roses, fleurs-de-lis, &c. The side walls, also, are adorned with uniform tiers of panelling, disposed thus: at the lower part is a range of small quatrefoils within circles, surmounted by projecting mouldings; these form the base of a row of seven arches, enriched with tracery, and crowned by an embattled cornice, which is continued over the door-ways to the north and south aisles. The space above the cornice is divided into four principal compartments, within which are intervening mullions, spreading into a profusion of a handsome tracery; an embattled transom, similarly adorned, crosses the whole; and in the upper spandrels, are circles, quatrefoils, and other figures. The two middle divisions are rather flattened; the others are regularly pointed; the upper compartments of the easternmost division are, on each side of the porch, pierced into a window; but

these being small, hardly sufficient light is admitted to show its ornaments. Upon the summit of the small pillars at the entrance to the porch, are Henry's supporters, viz., the lion, the dragon, and the greyhound; in the spandrels of the middle arch are his arms; and in those of the small arches his badges. Still higher is a range of panelled arches, terminating in pinnacles; and a frieze decorated with roses, &c., the whole design being completed by a battlement. On the eastern side are similar enrichments; and within the frame-work of the doorways, opening to the chapel, there are, also, various compartments of elegant panelling."

The architecture of the nave is equally beautiful and rich in ornament. A long range of statues give grace and animation to the rest of the decorations. The side chapels are beautified in a similar manner, while the noble arch, which extends its magnificent span over the nave from north to south, forms in itself a splendid object for the eye to contemplate. "In the design and construction of the main vaulting of the chapel," says Mr. Brayley, "profound geometrical knowledge is combined with the utmost practical science; and the result has been truly termed 'a prodigy of art.' It is not alone the untutored mind that contemplates with astonishment the vastness of its extent, and the fearful altitude of its pendent decorations; but even the intelligent architect wonders at the ingenuity and 'daring hardihood' that could arrange, and securely poise in air, such ponderous masses of stone, and counteract the power of gravity by professional skill. The stalls on each side the nave are formed of oak, and are surmounted by richly-carved canopies, while the sub-sellas are as curious for their grotesqueness as the rest of the decorations are for their beauty." These stalls are now appropriated to the Knights of the Bath, whose names and arms are fixed at the back on plates of gilt copper; the names and arms of their esquires being placed in a similar manner on the seats below. The canopies are ornamented with the swords, crests, and helmets, of the knights; and, at the grand installation which took place in 1812, silken banners were hung round the chapel, bearing the arms of the distinguished men who then belonged to the Order.

The principal object of admiration here, both for its antiquity and its workmanship, is the Tomb of Henry the Seventh and Elizabeth his queen*.

In the north aisle of this chapel are the monuments of Queen Elizabeth; the murdered Princes, Edward the Fifth and his brother Richard; Sophia and Maria, infant daughters of James the First; Charles Montague, first Earl of Halifax: and George Saville, Marquis of Halifax. Here likewise is preserved the armour of General Monk.

In the south aisle are the monuments of Mary, Queen of Scots; Catherine, Lady Walpole; Margaret Beaufort, Countess of Richmond and Derby, the mother of Henry the Seventh; George Monk, the first Duke of Albemarle, and Christopher his son, the second Duke. Here also is a monument, on which lies a lady finely robed, the effigy of Margaret Douglas†, daughter of Margaret, Queen of Scots, by the Earl of Angus. This lady, who was very beautiful, was privately married, in 1537, to Thomas Howard, son of the Duke of Norfolk, upon which account both of them were committed to the Tower by Henry the Eighth, her uncle, for affiancing without his consent, and he died in prison; but this Margaret, being released, was soon after married to Matthew, Earl of Lennox, by whom she had Lord Darnley, father of James the First, whose effigy is foremost on the tomb, in a kneeling posture, with the crown over his head, having been married some time to Mary Queen of Scots, but, in the twenty-first year of his age, murdered, not without some suspicion of foul practices in the queen. There are seven children besides round the tomb of Margaret, of whom only three are mentioned in history, the rest dying young. This great lady died March 10, 1577. At the end is the royal vault, as it is called, in which the remains of Charles the Second, William the Third and Mary his consort, Queen Anne, and Prince George, are all deposited. Over them, in a wainscot press,

* See *Saturday Magazine*, Vol. III., p. 88.

† This lady, as the English inscription expresses, had to her great-grandfather, Edward the Fourth; to her grandfather, Henry the Seventh; to her uncle, Henry the Eighth; to her cousin-german, Edward the Sixth; to her brother, James the Fifth of Scotland; to her grandson, James the Sixth; having to her great-grandmother and grandmother two queens, both named Elizabeth; to her mother, Margaret, queen of Scots; to her aunt, Mary, the French queen; to her cousins-german, Mary and Elizabeth, queens of England; to her niece and daughter-in-law, Mary, queen of Scots.

is the effigy of Charles the Second in wax-work, dressed in the robes he wore at Windsor, at the installation of the Knights of the Garter.

In a fine vault under Henry the Seventh's Chapel is the burying-place of the Royal Family, erected by George the Second.

The Dimensions of Henry the Seventh's Chapel are,—

Length	115 feet.	Length of Nave	104 feet.
Breadth	80	Breadth of Nave.....	36
Height of Towers.....	71	Height of Nave	61
Height of Roof.....	86	Breadth of each Aisle..	17
Height of West Turrets .	102		

For the present beautiful appearance of this splendid building, the nation is indebted to the extensive repairs commenced at the suggestion of Dr. Vincent. Three centuries had elapsed since its foundation, and little or nothing had been done during that period to preserve it against the ravages of time. Such, consequently, was its state of decay, that it was evident the whole would shortly be a mass of ruins, if speedy measures were not taken for its repair. A memorial was accordingly presented to Parliament, and £2000 being granted, the general repairs were begun in 1809. Further grants were successively made, to the amount of £42,000; and, on the Christmas eve of 1822, the scaffolding was taken away, and the magnificent edifice was again seen in all the beauty which it exhibited three hundred years before.

ST. ANDREW'S CHAPEL, which is next to the north cross, and the others which surround the choir, are crowded with monuments of noble personages, worthy of the attention of the curious.

ST. BENEDICT'S CHAPEL contains the tomb and effigies of Archbishop Langham, and at the corner is an iron gate opening into the south cross aisle.

THE POET'S CORNER

Is so called from the number of monuments erected there to celebrate English poets, though we find here a monument to the memory of John, Duke of Argyll; and others to Camden, the antiquary; Dr. Isaac Barrow, the divine; and Thomas Parr, who died at the age of 152 years.

Amongst the most interesting monuments in Poet's Corner is that to the memory of Shakespeare. His attitude, dress, shape, and air, are so delicately expressed by the sculptor, that they cannot be too much admired, and the beautiful lines that appear upon the scroll are very happily chosen from the poet's works. On the pedestal are represented the heads of Henry the Fifth, Richard the Third, and Queen Elizabeth.

Here likewise may be seen the names of Ben Jonson, Spenser, Chaucer, Butler, Milton, Mason, Gray, Prior, Granville Sharp, Thomson, Mrs. Rowe, Gay, Goldsmith, Handel, Chambers, Addison, Dr. Hales, Sir J. Pringle, Sir R. Taylor, Wyatt, Græbius, Casaubon, Garrick, Dryden, Cowley, Davenant, Gifford, &c. &c.

The monuments in the other parts of the Abbey are too numerous to be minutely detailed. In the south aisle are those of Dr. South, Dr. Vincent, Sir Cloudesley Shovel, Dr. Watts, General Paoli, Dr. Burney, Thomas Thynne, whose murder in his own carriage is here represented, &c. In the west aisle are those of Major André, whose remains were brought from America, and interred here in 1821; Sir J. Chardin, Lord Howe, Admiral Tyrell, Congreve, Sir Thomas Hardy, Sir Godfrey Kneller, Banks the sculptor, Dr. Mead, Sir Isaac Newton, Lord Stanhope, by Rysbach, &c. In the north aisle those of Lord Ligonier, General Wolfe, Pulteney Earl of Bath, Dr. Arnold, Dr. Croft, Dr. Burney, Mr. Perceval, two Knights Templars, &c. The monument of Mr. Pitt, (who is represented speaking in his robes, as Chancellor of the Exchequer,) is over the west door.

In the north transept were buried near to each other, Pitt, Earl of Chatham; those celebrated rivals, Pitt and Fox; Grattan the Irish orator, Lord Londonderry, Mr. Canning, and Mr. Wilberforce. Here likewise are the monuments of Lord Mansfield, by Flaxman; the Earl of Chatham, by Bacon; Admiral Warren, by Roubiliac; Sir Eyre Coote, Jonas Hanway, Mr. Horner, by Chantrey; and C. J. Fox, by Westmacott.

ST. ERASMUS'S CHAPEL

contains the tombs of Lord Hunsdon and Lord Exeter, in the time of Elizabeth; and wax figures of Queen Elizabeth, William and Mary, Lord Chatbam, Queen Anne, and Lord Nelson.

THE CHAPEL OF ST. JOHN AND ST. MICHAEL

is adorned with the monument of Lady Nightingale, executed by Roubiliac, and remarkable for the beauty of its workmanship; the lady is represented as protected by her husband, whilst a fine figure of Death is seen coming out of a tomb to hurl his dart. Here, also, are the tombs of Admirals Kempenfelt and Pococke.

THE ABBEY

was formerly called the Collegiate Church of St. Peter and was dedicated to that saint. The name of Westminster was given to it with reference to its situation in the western part of London, and from its having been, as already noticed, the *Minster* or church of a monastery.

THE ESTABLISHMENT

of the Abbey is a College, founded by Queen Elizabeth in 1560 consisting of a dean, and twelve secular canons, or prebendaries, to which the Queen also attached a school for forty scholars, called the Queen's scholars, to be educated in the liberal sciences, preparatory to their removal to the Universities. Private scholars are also admitted, and some of the most illustrious persons have been educated here. To the establishment also belong choristers, singing-men, an organist, and twelve almsmen.

DIMENSIONS OF THE ABBEY.

Length, exclusive of Henry the Seventh's Chapel .	416 feet.	Breadth of Nave.....	39 feet.
Height of West Towers	225	Height of Nave	102
Length	383	Breadth of each Aisle..	17
Breadth at the Transept	203	Length of Choir	166
Length of Nave	166	Breadth of Choir	28

Besides the church, many of the ancient appendages of the Abbey remain.

THE CLOISTERS

are entire, and filled with monuments. In them may still be traced the signs of monastic life. The door-ways are pointed out by which the monks proceeded to the refectory, and other portions of the building set apart for their retreat; and a serious, and not unprofitable, delight, may be found in bringing to recollection the customs which prevailed, the modes of worship, the habits and opinions which existed when the venerable walls of these cloisters bore no signs of decay. They are built in a quadrangular form, with piazzas towards the court, in which several of the prebendaries have houses.

The entrance into

THE CHAPTER-HOUSE

(built in 1250) is on one side of the cloisters, through a Gothic portal, the mouldings of which are exquisitely carved. By consent of the abbot, in 1377, the Commons of Great Britain first held their parliaments in this place; the Crown undertaking the repairs. Here they sat till 1547, when Edward VI. granted them the Chapel of St. Stephen. It is at present filled with the public records, among which is the original *Doomsday Book*, now above 700 years old. Beneath the chapter-house is a singular crypt, the roof of which is supported by massy plain ribs, diverging from the top of a short round pillar, quite hollow. The walls are not less than eighteen feet thick.

THE JERUSALEM-CHAMBER

built by Littleington, formed a part of the Abbot's lodgings. It is noted for having been the place where Henry IV. breathed his last: he had been seized with a swoon while praying before the shrine of St. Edward; and being carried into this room, asked, on recovering, where he was? Being informed, he answered, to use the words of Shakespeare, founded on history—

Laud be to God!—even here my life must end.
It hath been prophesied to me many years
I should not die but in *Jerusalem*,
Which vainly I supposed the HOLY LAND!

Not far from the Abbey stood

THE ELEMOSYNARY, OR ALMONRY,

where the alms of the Abbey were distributed. But it is still more remarkable for having been the place where the first printing-press ever known in England was erected. It was in 1474, when William Caxton, encouraged by "the Great," and probably by the learned Thomas Milling, then Abbot, produced "*the Game and Play of the Chesse*," the first book ever printed in these kingdoms. There is a slight difference about the place in which it was printed, but all agree that it was within the precincts of this religious house.

The Abbey is open every day for divine service at ten in the morning and at three in the afternoon.



NAVE OF WESTMINSTER ABBEY.

The tutored mind here justly learns
How human hopes to prize,
As round these trophied walls she turns
Her meditating eyes.

The sculptured urn, the mimic bust,
The grave in pomp arrayed,
Serve but to teach us man is dust!
His life a fleeting shade!

A day will come, in Time's long reign,
(Such hope hath Heaven revealed,)
When graves shall render up again
Those whom they once concealed.

More than the morning vapour vain,
Which melts away in air!
Unless to wisdom he attain,
And virtue be his care.

Extinguished now is wit's bright fire!
Lost its enlivening themes!
Mute and unstrung the poet's lyre!
Closed fancy's rapt'rous dreams!

Then shall Creation's mighty Lord
Bid every slumberer rise;
And angels' tongues this truth record,
The virtuous were the wise.—KEATE'S Westminster Abbey.

Stop, stranger, whosoe'er thou art,
And to thyself be just;
These mouldering tombs address thine heart.
Catch wisdom from the dust.

Religion only forms man's soul,
Calmly to view his end;
Can his vain passions best control;
In life, in death, a friend.